

# ANDANTE

avec Variations

*Pour le Piano-Forte*

*Violon, Alto et Violoncelle*

composé et dédié

*à Madame la Baronne de Jacobi-Röst*

par

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*chez Breitkopf & Härtel à Leipzig.*

Oeuv. 4. Pr. 1 Rth 8 gr

380.



LARGHETTO

con Variazioni

espressivo

rinf

rinf

dol:

P

rinf

rinf

rinf


espressivo

P

PP

PP

V. s.



First system of musical notation. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Performance markings include *dim:*, *rinf*, *P*, and *espressivo*.



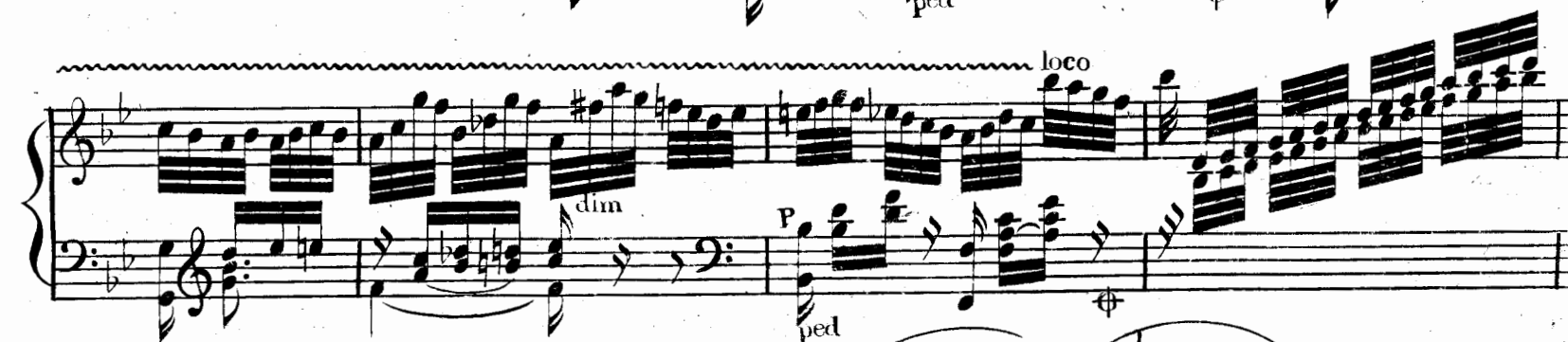
Second system of musical notation. The right hand continues the melodic line, and the left hand plays eighth notes. Performance markings include *PP* and the instruction *s'attacca subito la Var: Ima*.



Third system of musical notation. The right hand features a melodic line with slurs and ties, and the left hand plays eighth notes. Performance markings include *ped* and *ped*. The section is labeled **VAR. I.** with the instruction *un poco piu di moto*.



Fourth system of musical notation. The right hand features a melodic line with slurs and ties, and the left hand plays eighth notes. Performance markings include *8va*, *ped*, and *ped*.



Fifth system of musical notation. The right hand features a melodic line with slurs and ties, and the left hand plays eighth notes. Performance markings include *loco*, *dim*, *P*, and *ped*.



Sixth system of musical notation. The right hand features a melodic line with slurs and ties, and the left hand plays eighth notes. Performance markings include *ped*, *ped*, *ped*, and *ped*.

ped

ped

ped

ped

crescendo

8va

loco

ped

ped

forte

dolce

rinf

diminuendo

ped

espressivo

ped

ped

ped

crescendo

8va

loco

FF

ped

ped

ped

dim

P

P

Legatissimo

VAR. 2.

mezza voce

ped

ma

2<sup>da</sup>

rinf

dim

forte

dim

pp

dol

rinf

s'attacca subito la Var. 3<sup>a</sup>

This musical score is for Variation 2, marked 'Legatissimo'. It consists of a piano accompaniment and a vocal line. The piano part is written in a key with two flats and a 2/4 time signature. It features a variety of musical textures, including rapid sixteenth-note passages, sustained chords, and dynamic markings such as 'mezza voce', 'ped' (pedal), 'ma', '2<sup>da</sup>' (second time), 'rinf' (rinforzo), 'dim' (diminuendo), 'forte', 'pp' (pianissimo), and 'dol' (dolce). The vocal line is written in a single staff with a treble clef and a key signature of two flats. It begins with a 'mezza voce' instruction and includes a 'ped' marking. The variation concludes with the instruction 's'attacca subito la Var. 3<sup>a</sup>'.

VAR. 3.

Brillante

gva

7

1ma

2da

forte

gva

loco

dim

gva

forte

forte

sfz

11

FF

Minore Un poco più lento

VAR. 4.

espressivo e legatissimo

mezza voce

dim

Ima s. n. o. r. z

PP

2da

PP

dolce

ped

din

The musical score is written for piano and consists of six systems of staves. The first system is marked 'VAR. 4.' and includes the tempo instruction 'Un poco più lento' and the mood 'Minore'. The first staff of this system has a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'espressivo e legatissimo', 'mezza voce', 'dim', 'PP', 'dolce', and 'ped'. The key signature changes from three flats to three sharps across the systems. The notation includes many beamed sixteenth notes, suggesting a fast, flowing melody. The score ends with a double bar line and repeat dots.





First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and melodic lines, with a dynamic marking 'P' (piano) appearing towards the end. The bass staff provides a harmonic accompaniment.



Second system of musical notation, continuing the piece. The treble staff shows a melodic line with a 'dim' (diminuendo) marking. The bass staff continues the accompaniment.



Third system of musical notation. The treble staff begins with a 'PP' (pianissimo) marking and includes the instruction 'sempre calando' (always getting softer). The bass staff continues the accompaniment.



Fourth system of musical notation, showing a continuation of the melodic and harmonic development in both staves.



Fifth system of musical notation. The treble staff is marked 'pianissimo' and features a crescendo hairpin. The bass staff continues the accompaniment.



Sixth system of musical notation. The treble staff includes the instruction 'sempre più piano' (always getting softer) and 'perdendosi' (fading away). The system concludes with a double bar line. The bass staff continues the accompaniment.

V. S.

## Tempo di Polacca

VAR. 5.

mezza voce

pedale piano

sempre legato

ped

rinf

8va

loco

ped

2da

1ma

The musical score is written for piano and voice. It consists of six systems of staves. The piano part is in the lower register, and the voice part is in the upper register. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Tempo di Polacca'. The variation is labeled 'VAR. 5.'. The score includes various performance instructions: 'mezza voce' (half voice), 'pedale piano' (pedal piano), 'sempre legato' (always legato), 'ped' (pedal), 'rinf' (rinfresco), '8va' (octave), 'loco' (loco), and '2da' (second). The score is written in a single system with six systems of staves. The first system shows the beginning of the variation with a key signature change from two flats to one flat (F major). The second system continues the melody with a 'mezza voce' instruction. The third system features a 'pedale piano' instruction. The fourth system has a 'sempre legato' instruction. The fifth system includes a 'ped' instruction. The sixth system has a 'rinf' instruction. The seventh system features an '8va' instruction. The eighth system has a 'loco' instruction. The ninth system includes a 'ped' instruction. The tenth system has a '2da' instruction. The eleventh system has a '1ma' instruction. The score ends with a double bar line.

This page of musical notation consists of six systems of staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The right hand (treble clef) features complex, often chromatic, melodic lines with many beamed sixteenth and thirty-second notes. The left hand (bass clef) provides harmonic support with sustained notes, often using a pedal point (marked 'ped').

Key markings and performance instructions include:
 

- ped**: Pedal, indicating sustained notes in the bass.
- dolce**: Sweet, indicating a softer, more lyrical tone.
- pianissimo**: Very soft, indicating a decrease in volume.
- 8va**: Octave, indicating an octave shift in the right hand.
- loca**: Local, indicating a change in articulation or phrasing.

The piece concludes with a **V. S.** (Verso) marking at the bottom right.

The musical score consists of six systems of staves. The first system includes markings for *rinf*, *ped*, and *dol*. The second system includes a *ped* marking. The third system includes the lyrics *cre - - - scen - - - do*, dynamic markings *FFF* and *P*, and a *ped* marking. The fourth system includes dynamic markings *PP*, *cres*, *sFz*, and *forte*. The fifth and sixth systems continue the complex melodic and harmonic development. The page number 380 is located at the bottom center.

sempre diminuendo

espressivo morendo pianissimo

s'attacca subito la Var. 6.

Molto Allegro

VAR. 6. mezzo forte

rinf P forte

pma

8va

FF diminuendo dolce

V. S.

2da  
crescendo  
sfz  
gva  
sfz  
sfz  
sfz  
sfz

forte  
rinf

loco  
FF  
ped  
dim  
sfz

ped  
dim  
rinf

gva  
P

FF  
diminuendo

cre- - - - - scen - - - - - do

loco

dolce

rinf

espressivo

rinf

dolce

gva

loco

dimi - - - nu - - en - - do

dolce ed espressivo

VAR. VII.

380

V. S.



The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a piano (P) dynamic and a 'legatissimo' instruction, followed by a 'ped' (pedal) marking. The second system includes 'gva' (glissando) and 'loco' markings, along with 'dim' (diminuendo) and 'crescendo' markings. The third system features a 'rinf' (rinforzando) marking. The fourth system includes a 'diminuendo' marking and a 'P' (piano) dynamic. The fifth system includes a 'ped espressivo' marking. The sixth system includes a 'gva' marking and a 'rinf' marking. The score is written in a key signature of one flat (B-flat) and a time signature of 4/4.

P *legatissimo* ped

gva loco

dim crescendo forte

rinf

diminuendo P

ped espressivo

gva

rinf



This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** The treble staff begins with a wavy line and the markings *loco* and *dim*. The bass staff has a *ped* marking.
- System 2:** The treble staff features a *FF* (fortissimo) marking.
- System 3:** The treble staff has a *gva* (glissando) marking over a wavy line. The bass staff has a *loco* marking.
- System 4:** Both staves feature *FF* markings.
- System 5:** The treble staff continues with dense sixteenth-note passages.
- System 6:** The treble staff ends with a *FF* marking. The bass staff concludes with a *FINE* marking.

# WERKE FÜR KAMMERMUSIK

im Verlage von  
**Breitkopf und Härtel in Leipzig.**

## Septette, Sextette, Quintette und Quartette für das Pianoforte.

Abt. Nr.	Abt. Nr.	Abt. Nr.	Abt. Nr.				
Beethoven, L. van, op. 73. Cinquième Concerto (Es dur) pour le Piano-forte avec Quintour. . . . .	3 —	Field, J., Quintetto pour Piano, 2 Violons, Alto et Violoncelle. . . . .	— 20	Leidesdorf, op. 66. Quintetto pour Piano, Violon, Clarinette, Violoncelle et Basse	3 —	Mozart, W. A., Quaitett (Es dur) f. Pfte, Oboe, Clar., Horn u. Fag. Neue Ausg. . . . .	1 10
Bertini, H., jeune, grand Sextour pour Piano, 2 Violons, Alto, Violoncelle et Contrebasse, op. 79. No. 1. . . . .	3 10	Gährich, W., op. 4. Quartett für Piano-forte, Violine, Alto und Violoncell, in C moll. . . . .	1 20	Limmer, F., op. 13. Grand Quintour (E dur) pour Piano, Violon, Alto, Violoncelle et Basse. . . . .	3 —	Quartett (Es dur) f. Pianof., Violine, Viola u. Violoncell nach dem Quintett f. Pianoforte, Oboe, Clarinette, Horn u. Fagott, arrangirt. Neue Ansgabe. . . . .	1 —
— Dito op. 85. No. 2. . . . .	3 —	Grädener, C. G. P., op. 7. Quintett in G moll, f. Piano-forte, 2 Violinen, Viola u. Violoncell. . . . .	2 20	Lobe, C., Quatuor (Es dur) pour Piano, Violon, Viola et Violoncelle. . . . .	1 20	Onslow, G., op. 30. Sextour (Es dur) pr. Piano, Flûte, Clarinette, Cor, Basson et Basse ad lib. (ou pour Piano, 2 Violons, Alto, Violoncelle et Basse). . . . .	3 15
— Dito op. 90. No. 3. . . . .	3 5	Helsted, C., op. 2. Quartett für Piano-forte, Violine, Alto u. Violoncell, in Es dur. . . . .	3 —	— op. 9. Second Quatuor (D moll) pour Piano, Violon, Viola et Violoncelle. . . . .	1 15	Pixis, J. P., op. 4. Quatuor pour Piano, Violon, Viola et Violoncelle. . . . .	1 —
— Dito pour Piano, Violon, 2 Altos, Violoncelle et Contrebasse, op. 114. No. 4. . . . .	3 —	Hummel, J. N., Quatuor pour Piano, Violon, Alto, et Violoncelle in G dur (op. posth. No. 4). . . . .	1 10	Louis, Ferd., op. 5. Quatuor (Es dur) p. Piano, Violon, Viola et Violoncelle. . . . .	2 15	Riem, op. 8. Quatuor (F dur) pour Piano, Violon, Viola et Violoncelle. . . . .	1 —
Boom, J. v., op. 6. Grand Quatuor pour Piano, Violon, Alto et Violoncelle. . . . .	2 15	Kalkbrenner, F., op. 81. Quintetto pour Piano avec Violon (ou Clarinette) Viola (ou Cor), Violoncelle et Contrebasse. . . . .	2 10	— op. 6. Quatuor (F moll) pour Piano, Violon, Viola et Violoncelle. . . . .	2 15	Ron, op. 1. Quintetto pour Piano, Flûte, Clarinette, Cor et Basson. . . . .	1 —
Cramer, J. B., Quatuor pour Piano, Violon, Alto et Violoncelle (Es dur). . . . .	1 —	— op. 132. Grand Septour (A dur) pour Piano avec Hautbois, Clarinette, Cor, Basson, Violoncelle et Contrebasse. . . . .	3 —	Mendelssohn Bartholdy, F., op. 22. Capriccio brillant pour le Piano-forte avec Quintour. . . . .	1 15	Schlesinger, D., op. 14. Quatuor (C moll) p. Piano, Violon, Viola et Violoncelle. . . . .	2 15
Danzl, op. 40. Quatuor pour Piano, Violon, Alto et Violoncello. . . . .	1 15	Kuhlau, op. 32. Grand Quatuor (C dur) pour Piano, Violon, Viola et Violoncelle. . . . .	2 —	— op. 40. Concerto No. 2. D moll pour le Piano-forte avec Quintour. . . . .	2 10	Schumann, R., op. 44. Quintett in Es dur f. Pfte, 2 Viol., Bratsche u. Violoncell. . . . .	3 —
— op. 41. Quintour pour Piano, Oboe, Clarinette, Cor et Basson. . . . .	1 15	Lasekk, C., L'Agitation. Quatuor pour Piano, Violon, Viola et Violoncelle. . . . .	2 —	Mozart, W. A., Quatuor (G moll) pour Piano, Violon, Viola et Violoncelle. . . . .	1 10	Sörgel, W., op. 20. Quatuor pour Piano, Violon, Viola et Violoncelle. . . . .	1 20
Dussek, J. L., op. 41. Grand Quintour pour Piano, Violon, Alto et Violoncelle obligés et Contrebasse ad lib. . . . .	1 10			— Quatuor (Es dur) pour Piano, Violon, Viola et Violoncelle. . . . .	1 10	Stiehl, H., op. 40. Grand Quatuor pour Piano, Violon, Viola et Violoncelle. . . . .	3 —
— op. 46. Quatuor pour Piano, Violon, Alto et Violoncelle (Es dur). . . . .	1 15						

## Trios für Pianoforte, Violine und Violoncell.

Beethoven, L. van, op. 1. No. 1 in Es dur. . . . .	1 —	Es dur, No. 6 in D dur, No. 7 in A dur, No. 8 in C moll, No. 9 in A dur, No. 10 in E moll, No. 11 in Es dur, No. 12 in Es dur, No. 13 in B dur, No. 14 in G moll, No. 15 in E moll, No. 16 in G moll, No. 17 in Es dur, No. 18 in C dur, No. 19 in D moll, No. 20 in Es dur, No. 21 in D dur, No. 22 in B dur, No. 23 in F dur, No. 24 in As dur, No. 25 in F dur, No. 26 in C dur, No. 27 in F dur, No. 28 in G dur, No. 29 in F dur, No. 30 in D dur, No. 31 in G dur à 1 Thr. . . . .	2 20	Klengel, J., op. 36 in C moll. . . . .	1 20	Onslow, G., op. 14. No. 1 in E moll. . . . .	1 10
— op. 1. No. 2 in G dur. . . . .	1 —	(No. 29, 30 und 31 mit Flûte oder Violine und Violoncell.)		Kündinger, R., op. 10. Premier grand Trio pour Piano, Violon et Violoncelle. C moll. . . . .	3 —	— op. 14. No. 2 in Es dur. . . . .	1 40
— 1. - 3 in C moll. . . . .	1 —	Hensel, Fanny, op. 11 in D moll. . . . .	2 20	Landwehr, J., Trio pour Piano, Violon et Violoncelle. F dur. . . . .	3 —	— 14. - 3 in D dur. . . . .	1 10
— 70. - 1 in D dur. . . . .	1 15	Horsley, C. E., op. 13. No. 2 in H dur. . . . .	3 —	Leonhard, J. E., op. 18. Zweites Trio f. Pianof., Violine u. Violoncell. G moll. . . . .	3 —	— 20 in D moll. . . . .	2 10
— 70. - 2 in Es dur. . . . .	2 —	Hünter, F., op. 172. No. 3 in B dur. . . . .	1 15	Louis, Ferd., op. 2 in As dur. . . . .	2 —	— 26 in C moll. . . . .	2 —
Behrens, H., op. 20. No. 2 in Es dur. . . . .	2 15	Jadassohn, S., op. 20. Second grand Trio pour Piano, Violon et Velle. E dur. . . . .	2 15	— op. 3 in Es dur. . . . .	2 —	— 27 in G dur. . . . .	1 15
Bruch, M., op. 5. Trio für Pianoforte, Violine und Violoncell. C moll. . . . .	2 15	Kalkbrenner, F., op. 39 in B dur. . . . .	1 —	— 10 in Es dur. . . . .	1 15	Perkins, Ch. C., op. 10 in E dur. . . . .	2 20
Dietrich, A., op. 9 in C moll. . . . .	3 —	— op. 149. No. 5 in As dur. . . . .	1 20	Lövenskiöld, H. de, op. 2 in F dur. . . . .	2 —	Pixis et les frères Bohrer, No. 1 in G dur. . . . .	25 —
Dobrzynski, J. F., op. 17 in A moll. . . . .	2 —	Klengel, J., op. 1. Trio für Pianoforte, Violine und Viola. Es dur. . . . .	3 10	Lux, Fr., Grosses Trio für Pianoforte, Violine und Violoncell. C moll. . . . .	2 20	— No. 2 in A dur. . . . .	25 —
Dupont, A., op. 33. Grand Trio pour Piano, Violon et Violoncelle. G moll. . . . .	3 15			Macfarren, G. A., in E dur. . . . .	2 —	— 3 in F dur. . . . .	25 —
Eckert, C., op. 18 in H moll. . . . .	3 —			Mendelssohn Bartholdy, F., op. 49. No. 1 in D moll. . . . .	3 —	Reinecke, C., op. 38 in D dur. . . . .	2 15
Gouvy, Th., op. 8 in E dur. . . . .	2 20			— op. 66. No. 2 in Es dur. . . . .	3 15	Sayve, A. de, op. 9 in F dur. . . . .	2 12
Goldschmidt, O., op. 12 in B dur. . . . .	3 —			Mozart, W. A., No. 1 G dur, No. 2 B dur, No. 3 E dur, No. 4 C dur, No. 5 G dur, No. 6 B dur, No. 7 Es dur. . . . .	1 10	— op. 12 in C moll. . . . .	2 12
Hartknoch, C. E., op. 4 in E moll. . . . .	1 —			Onslow, G., op. 3. No. 1 in A moll. . . . .	1 —	Schumann, Clara, op. 17 in G moll. . . . .	2 —
Haydn, J., Trios für Pianoforte, Violine u. Violoncell. Neue Partitur-Ausgabe, zum Gebrauch beim Conservatorium d. Musik in Leipzig genau bezeichnet von Ferd. David. . . . .				— op. 3. No. 2 in C dur. . . . .	1 —	Schumann, R., op. 63. No. 1 in D moll. . . . .	3 15
No. 1 in G dur, No. 2 in F moll, No. 3 in C dur, No. 4 in E dur, No. 5 in				— 3. - 3 in G moll. . . . .	1 —	Stiehl, H., op. 32 in Es dur. . . . .	2 10

## Duos für Pianoforte und Violine.

Alard, D., op. 26. Grand Duo concertant pour Piano et Violon. . . . .	2 —	Gross, J. B., op. 37. Duo (s. les Huguenots). . . . .	1 —	Lindner, op. 5. 4 Pièces. . . . .	20 —	Reinecke, C., op. 43. Drei Phantasie-stücke für Pte und Viola oder Violine. . . . .	1 10
Bazzini, A., op. 16. 2 Morceaux de Salon pour Piano et Violon. . . . .	1 —	Haydn, J., Sonaten. Neue Partitur-Ausgabe. No. 1 in G dur. . . . .	20 —	Louis, A., Grande Caprice conc. (s. les Huguenots). . . . .	1 5	— Caractères extraits des Huguenots (Raoul et Valentine) Liv. I et II. . . . .	1 —
Beethoven, L. van, op. 12. 3 Sonaten No. 1 in D dur. . . . .	1 —	— No. 2 in D dur. . . . .	20 —	Lührs, C., op. 21. No. 1. Sonate in D dur. . . . .	1 15	Richter, E. F., op. 26. Sonate. . . . .	1 20
— op. 12. No. 2 in A dur. . . . .	1 —	— 2 in Es dur. . . . .	15 —	— op. 21. No. 2. Sonate in G dur. . . . .	1 15	Ries, F., op. 111. gr. Variat. (Fandango). . . . .	25 —
— 12. - 3 in Es dur. . . . .	1 —	— 4 in A dur. . . . .	15 —	— 3. Sonate in A dur. . . . .	1 15	Ritter, G. A., Duo facile (s. Prophète). . . . .	20 —
— 17. Sonate in F dur. . . . .	22½ —	— 5 in G dur. . . . .	20 —	Maczewski, A., op. 3. 6 Stücke für Pte und Viola (oder Violine) Heft 1. . . . .	1 20	Romberg, A., op. 9. 3 Sonates. . . . .	2 —
— 69. Sonate in A dur. . . . .	1 10	— 6 in C dur. . . . .	15 —	— Heft 2. . . . .	1 10	Rosellen et Lecorbeiller, Var. brillante et concert. sur une Cavatine fav. de Mercadante. . . . .	1 —
Belcke, F., op. 52. 3 Sonatines faciles. . . . .	15 —	— 7 in F dur. . . . .	1 5	Moritz, op. 2. Sonate in C dur. . . . .	1 —	Rubinstein, A., op. 19. Deuxième Sonate. A moll. . . . .	2 20
Blum, C., op. 15. Walzerkränzchen. . . . .	15 —	Hermann, Fr., op. 4. Serenade. . . . .	1 15	— op. 3. Sonate in A moll. . . . .	1 —	— op. 49. Sonate pour Piano et Alto. . . . .	2 —
Bott, J. J., op. 23. Drei Salonstücke. . . . .	1 5	Hiller, F., op. 86. Suite in canon. Form. . . . .	2 20	— 4. Sonate in D dur. . . . .	1 —	Ruckgaber, J., op. 41. Duo. . . . .	1 15
Chopin, op. 26. Polonaises (C moll und Es moll). . . . .	1 —	Hummel, J. N., op. 50. Sonate in D dur. . . . .	20 —	Mozart, W. A., Sonate in F dur No. 1. . . . .	25 —	Schneider, F., op. 31. gr. Duo. . . . .	1 —
— op. 65. Sonate in G moll. . . . .	2 —	— op. 64. Sonate in A dur. . . . .	20 —	— Sonate in C dur No. 2. . . . .	25 —	Schumann, Clara, op. 22. Drei Romanzen. . . . .	1 —
Czerny, C., op. 886. Grande Sonate in H moll. . . . .	2 —	Kalkbrenner et Lafont, op. 133. Fantastie brill. (sur des Huguenots). . . . .	1 10	— Sonate in F dur. . . . .	25 —	Schumann, R., op. 121. Sonate. . . . .	2 15
David, F., op. 25. Salon-Duett. . . . .	1 —	— op. 164. Duo sur la Juive. . . . .	1 5	— Sonate in B dur. . . . .	1 —	Schwenke, Sonate. . . . .	20 —
— op. 28. 5 Salonstücke. . . . .	1 —	— 166. Duo sur la Favorite. . . . .	1 5	— Sonate in G dur. . . . .	20 —	Seiss, J., op. 1. Phantasiestücke. . . . .	1 15
— 36. Kammerstücke. Heft 1. . . . .	1 20	— 167. Duo sur la Reine de Chypre. . . . .	1 5	— Sonate in Es dur. . . . .	25 —	Sörgel, W., op. 4. 8 Variations. . . . .	12½ —
— 36. . . . .	1 10	— 168. Duo sur Charles VI. . . . .	1 5	— Sonate in G dur. . . . .	15 —	— op. 14. Nocturne. . . . .	20 —
Doehner, Th., op. 71. Andante. . . . .	22½ —	Klein, J., grand Duo in D dur. . . . .	2 —	Neukomm, S., op. 16. gr. Sonate. . . . .	1 —	— 18. Polonaise. . . . .	15 —
Dreyschock et Panofka, op. 66. Duo sur l'Opéra: Le Prophète de G. Meyerbeer. . . . .	1 5	Kleinwächter, L., op. 2. Introd. et Rondo. . . . .	20 —	— op. 18. Nocturne. . . . .	20 —	— 23. Rondo. . . . .	15 —
Dupont, A., op. 14. Duo in E dur. . . . .	1 20	Klengel, J., op. 2. Sonate No. 1. . . . .	1 25	Onslow, G., op. 11. No. 1. Sonate in D dur. . . . .	25 —	Spohr, L., op. 95. Duo conc. in G dur. . . . .	2 —
Dussek, J. L., op. 46. 6 leichte Sonaten. Neue Ausgabe. . . . .	10 —	— 3. . . . .	2 —	— 11. - 3. Sonate in Es dur. . . . .	25 —	Strehlen, E., op. 11. Liebesfrühling. Duo. . . . .	25 —
Gade, N. W., op. 6 in A dur. . . . .	1 20	Kreutzer, R., grande Sonate in A moll. . . . .	20 —	— 15. Duo in F dur. . . . .	1 10	Täglichsbeck, op. 5. Variat. concert. . . . .	20 —
— op. 21. Sonate in D moll. . . . .	1 20	Kuhlau, F., op. 6. Sonate facile. . . . .	15 —	— 29. Sonate in E dur. . . . .	1 10	Taubert, W., op. 15. Sec. Duo in G moll. . . . .	1 10
Götze, C., op. 28. Variat. brill. et faciles. . . . .	1 —	Lecarpentier, A., op. 44. Bagatelle (s. Otello). . . . .	15 —	— 31. Duo in G moll. . . . .	1 15	Tausch, J., op. 3. Duo. . . . .	1 10
Grädener, C. G. P., op. 11. Sonate. . . . .	1 20	— fant. faciles (s. la Sirène). . . . .	15 —	Perkins, Ch. C., op. 11. Pressées musicales. Liv. I et II. . . . .	1 10	Thalberg, S., et de Beriot, op. 54. Duo sur Semiramis. . . . .	1 5
		Leidesdorf, op. 63. grande Sonate conc. . . . .	1 10	Pixis, op. 105. Thème varié. . . . .	20 —	Vanka, A., op. 3. Duo brillant. . . . .	25 —
				Radecke, R., op. 1. 4 Stücke. . . . .	1 10		

## Duos für Pianoforte und Violoncell.

Beethoven, L. van, op. 69. Sonate in A dur. . . . .	1 10	Dotzauer, op. 55. 2 Thèmes variés. . . . .	20 —	Kruft, op. 34. Sonate. . . . .	1 20	Rubinstein, A., op. 18. Sonate. . . . .	2 5
Bertini et Franchomme, Thème varié. . . . .	25 —	Gross, J. B., op. 7. Sonate. . . . .	1 10	Onslow, G., op. 16. 3 Sonaten. . . . .	1 10	— op. 39. 2ème Sonate. . . . .	2 —
Chopin, F., op. 65. Sonate. . . . .	2 —	— op. 8. Divertissement. . . . .	15 —	Reissiger, C. G., op. 147. Grande Sonate. . . . .	1 22½	Scholz, B., op. 14. Sonate. . . . .	1 —
Dotzauer, op. 24. Duo. . . . .	1 10	— 37. Duo sur les Huguenots. . . . .	1 —	Romberg, Cipr., op. 21. La Sérénade. Mélodie de Fr. Schubert variée. . . . .	1 5	Udby, M. A., op. 3. Introduction und Variation. über eine nord. Volksweise. . . . .	20 —
		Kruft, Sonate. . . . .	1 —				